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NEW TOUCHSTONE GALLERIES

The opening exhibition at the new Touchstone Galleries, 11 W 47 St., under the direction of Kate M. Tucker, is now on to Nov. 15. Some 42 oils done recently in Spain by William Sanger, form the display and are redolent of the atmosphere of that romantic country. Mr. Sanger has painted landscapes, fishing villages, street scenes, interiors and portraits with broad, decided strokes of his colorful brush, relying more on general effect than on carefully worked-out detail. Among the more interesting canvases are, "City of Vigo, Landscape," "The Old Monastery," "Two Women of Vigo," a "Head," and "Fishing Village near Vigo."

The gray crepe paper decoration of this new gallery makes an admirable background for paintings and the management is to be congratulated on the tasteful arrangement and hanging of the inaugural display.

TEXTILES AT LITTLE GALLERY

A special exhibition of decorated textiles opens the season at the Little Gallery, 4 E 48 St., to continue until Nov. 15. The work is of high artistic quality and constitutes a notable advance in the application of batik and block printing to textiles of various weaves. Helma Boeker and Jennie Hirsch, the two exhibiting artists, have cleverly solved the problem of working on the most delicate and filmy materials without in any way impairing their softness and flexibility, hitherto so often compromised by the application of block printing designs. From the filmiest of chiffons to the heaviest silks and linens upon which the work is executed the effects obtained are unusually attractive, and the variety of designs is a charming feature of the display.

In their adaptation of the thoroughly Eastern art of batik, Misses Boeker and Hirsch have avoided the pitfall of reproducing designs wholly unsuitable for Western dress and interior decoration. Graceful flower designs in exquisite colors adorn many of the richer pieces in the collection. Sundry small objects; such as, bags, collars, sashes, doilies, etc., are delightfully decorated, some elaborately, others with charming simplicity.

ART ALLIANCE DESIGN SHOW

The Art Alliance, 10 E 47 St., has an exhibition of designs for wall-papers, cretonnes and decorative silks, to be continued until Nov. 19. The prize winners are perhaps, the most spectacular. Many of the offerings have been sold to manufacturers and others. Ethel Cohen's prize design for cretonnes, features a brilliantly colored tropical bird, with conventional color spots as fillers. Helen S. Daley's design for a child's room is helped by animal forms. Francis Taylor's first prize design

suggests an Arabian Nights' tale for the motif. Ruth Reeves' first prize design for wall paper is a conventional design. Miss Rosen of the Washington Irving High School, in her design for decorative silk, utilizes a series of high-keyed flower petals irregularly diapered. A wall-hanging, using the willow ware legend, is nicely done in a single blue tone.

SAMUEL HALPERT AT DANIEL'S

Seventeen paintings by Samuel Halpert are in the exhibition at the Daniel Gallery, 2 W 47 St., to remain on view until Nov. 18. Mr. Halpert is among the modernists who try to put three dimensions into a two dimension canvas. His pictures reflect this repeated attempt and not always to his advantage. Something may be said in praise of the paintings, and in spite of the artist's modernistic trend, he is evidently sincere in his point of view. His painting entitled "The Bridges," is among the good ones shown. The picture is made up of a view of a draw-bridge, as seen from beneath the span of a larger bridge in the foreground. His "Chinese God," shows more than merely the Oriental Deity done in pottery. Through the opened window, some red fronted houses appear and the space between is well shown. The god himself lacks the charm of the original.

ART BOOK REVIEW

EARLY ENGLISH WATERCOLOR DRAWINGS BY THE GREAT MASTERS. Special Number of "The Studio" 1919. "The Studio," Ltd., London, Paris, New York.

The annual exhibition of watercolors held in the galleries of Messrs. Thomas Agnew & Sons in the month of March last, was the inspiration for the latest special number of "The Studio," edited by George Holme.

This artistic volume is chiefly devoted to Turner's watercolors, all from private collections, few examples of the great painter's work in the lighter medium being in the National Gallery, London, or any other public gallery. Among Turner's predecessors and contemporaries, whose work is represented in this book, are Paul Sandby, John R. Cozens, Thomas Girtin, De Wint, T. Collier, J. S. Cotman, Copley Fielding, Samuel Prout, G. Robson, John Varley, Edward Dayes and William Turner of Oxford. There are twelve illustrations in colors and twenty-nine in monotone, all exquisite reproductions of the originals.

The explanatory text is in the form of three articles signed A. J. Finberg, the well-known art writer and critic. These essays are valuable appreciations of the work and influence on British art of one of the greatest artists England has produced. Mr. Finberg's notes are an illuminating commentary on each one of the works featured and contain a fund of interesting information with much sound and sane criticism.

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